

Art Photos

FOR ART LOVERS AND ART STUDENTS

September

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HEAD AND TORSO

A PHOTOGRAPHIC STUDY

BY

KARL SCHENKER



*Using a soft focus and light
key this German worker turns
out an interesting little print*



*Vertical contour lines formed by the
drapery, and the figure are broken
intentionally by the horizontal drapery*
FRANK SMYTHE



Striving to create balance in the study, the artist photographs from the angle that takes in the breadth of the sitting pose.

—FROM APEX STUDIOS

'THE POOL

CAMERA STUDY

BY

ANGUS BASIL, F.R.P.S.



The perfection of the lighting that lingers upon this quiet pool and is caught so deftly by the camera also moulds the distant figure with a tender charm.



SUPPLICATION :
A DRAMATIC POSE
FROM THE APEX STUDIOS



*"And the rivulet at her feet,
Ripples on in light and shadow . ."*
—TENNYSON

A SMYTHIE STUDY



*A masculine figure that seems endowed with the strength of
the rocks beneath it.*

—BARROW STUDY



THE RELAXED FORM : LYING

A SMYTHE STUDY



DANCER

AN ART STUDY

APEX STUDIOS

*An exquisite way of draping
the softly graceful body sway-
ing in the motions of the dance.*



SEA LURE

STUDY BY VAN DOME

The lure of the sea and its ever-changing beauty are expressed in this study with its solitary figure that waits and watches.



The subject of this little study might well have posed for any one of the olden masterpieces of the brush depicting Venus.
—FROM SMYTHE



The effect as of straightness of the form is gained by the highly effective flowing drape.

—FROM SMYTHE

The Quest of the Unusual

By STEPHEN J. MILLER

ONLY one look at the accompanying photographs is necessary to convert the idly curious reader (if he be a camera enthusiast at all) into an eager participant in this fascinating branch of photography.

Seeking the unusual has led some camera users into devious places and situations, but regardless of their danger or mere inconvenience, the newly converted enthusiast will want to follow where these discoverers have gone before. Into caves, or just in and out of the pools left by the receding tide, or perhaps for a long ramble along the country lane with eyes set to find the seasonable subject—it is all one when a hobby is the motif.

Cave photography, of course, is the most interesting as well as by far the most difficult of unusual subjects. For this type of work special equipment is necessary and one must be prepared as well to encounter many failures before

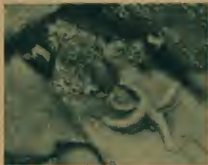


MOUTH OF THE CAVE

—E. WIGGERS

harmonious negatives, rich in detail, without too heavy shadows? That is a question that depends upon the outfit the photographer is using.

All articles should be of very solid make without being too heavy. A camera about 7 x 5 in., with adjustable stops, double exten-

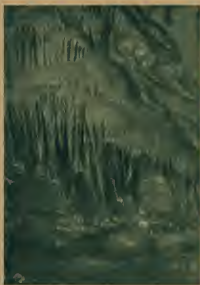


STARFISH AND ANEMONES —H. W. HAYWOOD

perfect cave photographs may be had. The chief difficulty, as may be imagined, is the light problem. Most of the worth-while caves lie so far from all natural daylight that entire artificial light is required and the photographer must therefore carry all indicated paraphernalia with him as he enters the mouth of the cave selected.

Where formerly only men of science or explorers attempted this branch of camera work, now it can be done by the intelligent amateur also. When toward the end of the nineteenth century magnesium flashlight was introduced the means of making the first cave photographs was at hand, and to-day many specialists are taking advantage of flashlight to procure wonderful pictures of the earth's mysterious interior.

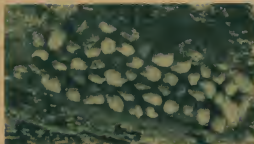
How much flashpowder is necessary to secure



CAVE IN STYRIA

—BY KARL PETRAS

sion bellows, exact spirit level, and a front movable in all directions (with a double swing back if possible) has been proven to be the best for



DOG WHELKS

—H. W. HAYWOOD

the purpose. Also a wooden tripod will be necessary.

To save flashlight powder only rapid lenses should be used. Work at an aperture as large as possible; for focusing, the largest apertures should not be less than $f/6.3$. A lens hood is absolutely necessary for cave negatives are apt to get fogged by flashlight shining on the lens.



WILD ARUM

—BEN HANLEY

If the rocks within sight are of a blackish or yellowish tint, the quantity of flash powder used will be twice or four times as much as if the rocks are light-grey or white in color. This in order to lighten the cave formation in the negative.

In some cases, especially in photographing big caves with many details, one flashlight

is not enough. The burning of a second one twice as weak or three times as weak as the original one is necessary.

Caves or grottoes with daylight can be photographed without artificial light; but then extremely long exposures are necessary. To shorten the time and to make up for the little daylight, burn flashlight or magnesium wire towards the end of the exposure. This, however, must be worked only in such a way as to brighten up the darkest shadows, and not to cause unnatural light effects.

To secure prints of natural life along the shore of the sea is equally interesting and much less difficult. If the weather is sufficiently warm the discarding of shoes and socks will facilitate matters; if not, rubber boots are in order.

The exploring of the pools and their animal or vegetable inhabitants will net many a picture. There is a wealth and variety of fork in the common black and brown racks that drape the rocks, and under the ledge they hide are still more delicate forms of weed, green, crimson and

brown. Sponges also, cling to these rocks, and sea-anemones with their tentacles withdrawn make bright red lumps.

Perhaps over the rock a little farther on may be found an elegant star-fish moving gracefully by means of its sucker feet. Or an ungainly short crab snuggling into its hole. Beds of mussels, usually with dog whelks feeding on them, will be found in plenty. One such scene is reproduced herewith.

If the photographer be in earnest about collecting many such examples of shore photography, his equipment should consist of an extension folding pocket camera, a plate of the self-screen type, or a panchromatic plate to do justice to the bright reds and varied greens of the sea-anemones and the finer weeds.

A little science will avail the itinerant sea-



ICE CAVE AT FRIEDRICHSTEIN

life seeker greatly, for many of the specimens which he will encounter he will run the risk of passing by without a thorough knowledge of their life and habits. But the man who is possessed of an eye for the unusual as well as an eye for the pictorially decorative will be sure of picking up some subjects for his lens that will net him much ultimate satisfaction as he wanders along the sea front.

But the camera enthusiast whose bent is toward the original will have no difficulty in discovering subjects off of the beaten track.



*Mary Louise Winn is the epitome of all that is fresh,
dainty and youthful.*

—FROM EVANSMITH—HOLLYWOOD



Seemingly a direct descendant of the classical gods whose noble figures have been the inspiration of artists.

—FROM APEX STUDIOS



THE CAPTIVE

A STUDY BY

ANGUS BASIL, F.R.P.S.

An exquisite shadowing plays about this soft figure, deepening the pathos of its position.



EVENING WAVES : CAMERA STUDY BY K. NAKAMURA (California)
From "Photograms of the Year"





TUG OF WAR

A CAMERA STUDY BY LUTZ OF GERMANY

The fact that one lingers to absorb the details of this study attests to the artistry which evolved it.



*The finishing touch given by the dark lace is dictated by
the laws of the pictorial.* —FROM SMYTHE

*This study might be a marble group
discovered in some museum where it
was treasured for its beauty and
perfection of workmanship.*

STUDY FROM CODOG





This study might be called "The Gypsy" for the picturesque beauty of its model.

—FROM APEX STUDIOS

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THE PANTOMINE
STUDY BY APEX STUDIOS



*A new note may be credited to this photographer for his
innovation of the Pierrot adaption of costume.*

—FROM SMYTHE



"BABY"

A CAMERA PORTRAIT
BY
ANGELA WELD ANDREWS



The pose of the nude figure that is straight toward the camera often discloses undesirable squareness, for which reason this model has been turned slightly away.

—FROM SMYTHE



A novel way of dressing a study by using the fringe of the large shawl which the model holds about her.

—FROM APEX STUDIOS



THE TOILET OF BATHSHEBA

A Photographic Reproduction of the painting in Metropolitan Museum of Art
BY REMBRANDT

The Lens Beauty of Trees

By BRADSHAW ANDERSON

TREES make exceptionally pictorial subjects for the lens.

For the purpose of picture making, trees may be considered from the point of view of their appearance in masses, or as single specimens. In the former case they usually form masses of tone in the distant parts of the picture, and in the latter case the chief object of foreground interest.

No feature of a landscape is more relied upon by the photographer for masses of tone, for shapes and for lines than trees. It is true that many pictorially lovely landscapes do not involve the tree, but the typical countryside, that is landscape pure and simple, does not truly represent the country without the oaks, ashes and elms. Trees are very difficult to draw and paint satisfactorily, and the photographer being spared these toils should make the utmost use of them in his pictures.

Many types of trees are worthy of the photographer's notice, among them the beech, willow, elm, the lichen covered trunks of aged orchard trees and the sombre yew for contrast. Two common trees there are which do not lend themselves well to the lens: the sycamore and the alder. In the case of the former tree, its symmetrical and even rather lumpy (it is a just designation) shape is not the most pleasing when reproduced, and it has the added handicap of an edge that is always, no matter how handled, hard and tight.

The alder tree is stiff and the darkness of its foliage makes it a very hard tree to photograph. It is unfortunate that this is so, for the localities that produce the alder, nearly always near the water, would otherwise make the tree one of the most sought after of all.

Perhaps the most satisfactory of all trees to photograph is the reliable beech tree. In masses it has no rival, and this is particularly so in early June, when the early summer sun has a fashion of slanting through the branches of the beech tree obliquely from behind. A beautiful effect is thus created. When one is fortunate enough to be in a spot that boasts slopes covered with these trees at this period of the year, he may consider himself in a photographer's Paradise, as well as an actual one from the point of view of any beauty lover. The air at this time is usually delicately hazy; on the yellowy-green leaves of the young trees the sun's rays light, throwing the whole into exquisite relief. On the sky line the effect is no less pleasing.

The beech tree has not the disqualification of the sycamore as a lens subject: there are no ugly

gaps or uncomfortable rough edges to its outline. While sometimes one tree of this variety may be found to err on the side of too much symmetry, a number grouped together will offset this objection.

When the aged trees of an orchard become



OAKS IN EARLY SPRING

—BY BERTRAM COX



SCOTCH FIR

—BERTRAM COX



SHEEP ON WOODLAND ROAD
—P. BROWN

covered with the exceedingly pictorial lichen, they have provided an excellent subject for the camera. These may be "shot" from any angle



BEECH CLAD SLOPES —BY BERTRAM COX

and either singly or in groups. The favorite method of treating these trees is singly, and



A FINE ASH

—BY BERTRAM COX

with a carefully chosen angle of viewpoint they are lovely subjects.

One of the most desirable shapes that trees may take, from the photographer's standpoint, is the drooping form that some varieties achieve with age. The ash, for instance, when young, has not much claim to beauty; but when the ash tree has gathered years its branches will tend to droop toward the ground and on the end of the branch will grow loosely bunches of leaves. Then it is a fit subject for the most choosy of camera workers.

The fact that the Scotch fir tree is of an extraordinary shape makes it fit for some types of work. The Scotch fir grows straight from the ground for some distance before producing its foliage. Because of this it adds to a landscape the value of the striking. Its tall bare trunk can be made the focussing point in the landscape, dividing the other lines as required. It makes an excellent point of departure, and is besides pictorial to a degree.

Of all trees the willow may be termed the most plastic, and therefore greatly demanded by photographers. It is delightful in its natural state—responding unhesitatingly to the slightest whim of the changing wind or the shifting light. The leaves themselves reflect light more obviously than do some leaves; this is especially noticeable on grey days when gusts of wind will fling into motion leaves that reflect light tones very much lighter than the sky.

The willow tree has one other feature that makes it desirable to the photographer. This is that it grows, like the poplar, near to water; sometimes, also, it has a foreground of rough, uncultivated ground and this will help considerably in the composition of a print.

Nobleness is the native attribute of the elm tree. This stately denizen of the woods has reared its head in countless prints and looked from the walls of numberless salons of photography. It is the most delicate of trees, especially when in flower in the month of March. Never too symmetrical, the make-up of the elm is broken gracefully by the tracery of its leaves. Not only photographers takes delight in this tree, it is a favorite also of artists both of yesterday and of today.

The more one studies trees, the more one concludes that it is not only the human being that possesses personality. Trees, too, have an individuality that makes them as apart from each other. Especially is this true when we study the camera studies of single trees that have found their way into public favor. Some of these may be studied from the walls of salons, so excellent is the print they have made.

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The photographer knows that a dainty model cannot be better posed than by utilizing decorative flowers and lace.

—FROM THE APEX STUDIOS

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